DOCUMENT RESUME

ED 064 733 CS 200 026

AUTHOR Hargraves, Richard; Kenzel, Elaine
TITLE Greek and Roman Mythology: English, Mythology.
INSTITUTION Dade County Public Schools, Miami, Fla.
PUB DATE 71
NOTE 53p.

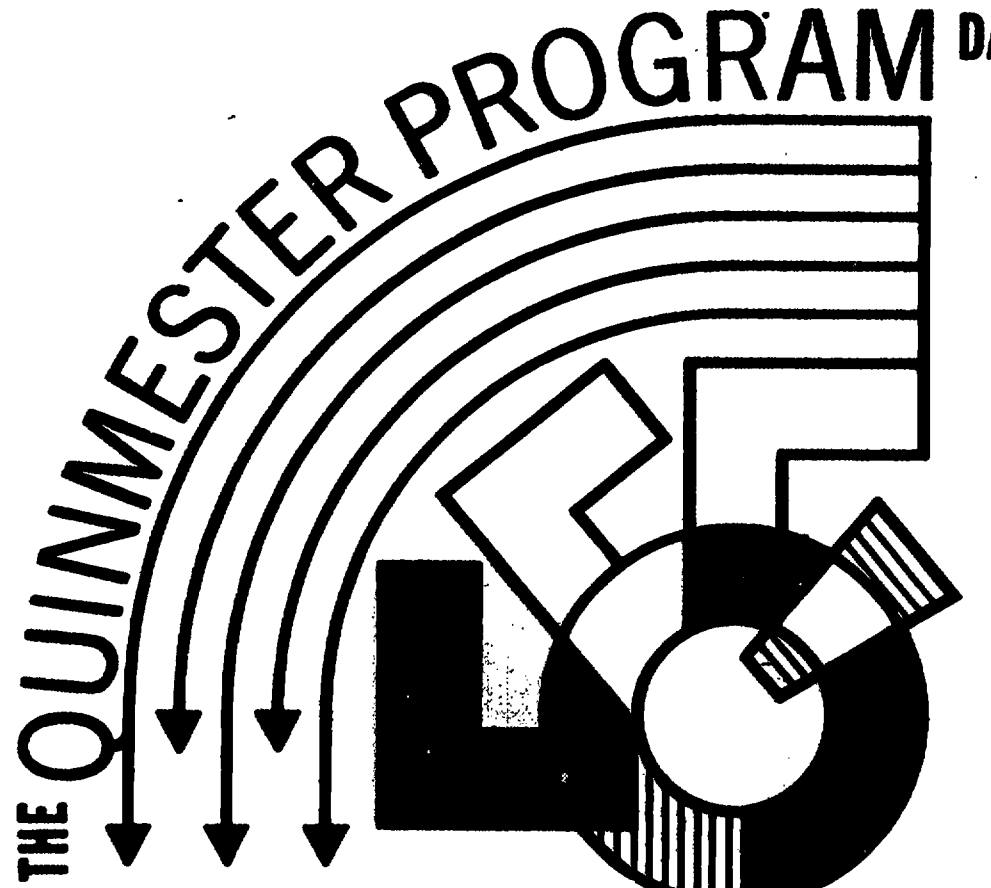
EDRS PRICE MF-$0.65 HC-$3.29
DESCRIPTORS *Classical Literature; *Course Content; Course Objectives; *Curriculum Guides; *English Curriculum; Greek Literature; Integrated Activities; Latin Literature; *Mythology; Resource Guides
IDENTIFIERS *Quinmester Program

ABSTRACT

The aim of the Quinmester course "Greek and Roman Mythology" is to help students understand mythological references in literature, art, music, science and technology. The subject matter includes: creation myths; myths of gods and heroes; mythological allusions in astrology, astronomy, literature, science, business, puzzles, and everyday speech; and myths in visual art, music, classic Greek tragedy, philosophy, and in the comparative and analytical study of the Great Ages of Man. A 13-page listing of resource materials for students and teachers is included. (CL)

ED 064733

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM



DADE COUNTY PUBLIC SCHOOLS
DIVISION OF INSTRUCTION • 1971

1

GREEK AND ROMAN MYTHOLOGY

5111.21
5112.26
5113.42
5114.43
5115.43
5116.43
5188.03

English, Mythology

CS 200 026

U.S. DEPARTMENT OF HEALTH,
EDUCATION & WELFARE
OFFICE OF EDUCATION
THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL OFFICE OF EDUCATION POSITION OR POLICY.

GREEK AND ROMAN MYTHOLOGY

5111.21
5112.26
5113.42
5114.43
5115.43
5116.43
5188.03

English, Mythology

Written by Richard Hargraves
and
Elaine Kenzel
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

CS 210 016

"PERMISSION TO REPRODUCE THIS COPYRIGHTED MATERIAL HAS BEEN GRANTED BY
Dade County Public Schools
TO ERIC AND ORGANIZATIONS OPERATING UNDER AGREEMENTS WITH THE U.S OFFICE OF EDUCATION FURTHER REPRODUCTION OUTSIDE THE ERIC SYSTEM REQUIRES PERMISSION OF THE COPYRIGHT OWNER"

DADE COUNTY SCHOOL BOARD

Mr. William Lehman, Chairman
Mr. G. Holmes Braddock, Vice-Chairman
Mrs. Ethel Beckham
Mrs. Crutcher Harrison
Mrs. Anna Brenner Meyers
Dr. Ben Sheppard
Mr. William H. Turner

Dr. E. L. Whigham, Superintendent of Schools
Dade County Public Schools
Miami, Florida 33132

Published by the Dade County School Board

COURSE NUMBER

5111.21
5112.26
5113.42
5114.43
5115.43
5116.43
5188.03

COURSE TITLE: GREEK AND ROMAN MYTHOLOGY

COURSE DESCRIPTION: A study of selected myths of Greece and Rome to help students understand mythological references in literature, art, music, science and technology.

I. PERFORMANCE OBJECTIVES

A. Given an opportunity to respond orally and in writing to stimulus words, audio-visual, and printed resources, the student will demonstrate an understanding of classical creation myths.

B. Presented with situations requiring creative response to selected myths and related topics, the student will interpret selected classic Greek and Roman myths as tales of intrigue, adventure, and heroism.

C. Given learning situations requiring oral and written response, the student will infer that commonly accepted traditions of viewing, listening, and speaking, reading, and writing are imbued with rich allusions to Greek and Roman mythology.

D. Reacting to visual, oral, and written resources, the student will analyze interdisciplinary materials whose themes reflect elements of classic Greek and Roman origins.

II. COURSE CONTENT

A. Rationale

Imaginatively culled from the "mansions of the mind," classical Greek and Roman myths have informed, entertained, and inspired listeners and readers from the age of Homer to the age of space odysseys. Literature, art, science, religion, philosophy--the humanistic disciplines--speak more eloquently because of the deeds and adventures of larger-than-life heroes and heroines.

Greek and Roman Mythology is an interdisciplinary study of the origins of classic Greek and Roman myths and their continued presence in life. The teacher should feel a sense of freedom in combining and innovating on the teaching strategies. The "Mythological Study Questions" may be used with literature, art, music, and philosophic study.

B. Range of subject matter

1. Creation myths

(a) Greek
(b) Roman
(c) Biblical
(d) Student interpretation
(e) Interdisciplinary: music and art

2. Myths of gods and heroes

(a) The Olympians
(b) Roman heroes
(c) Biblical stories
(d) Aesop's fables
(e) The Superman motif

3. Mythological allusions

(a) Astrology
(b) Astronomy
(c) Literature
(d) Science, technology
(e) Business
(f) Puzzles
(g) Everyday speech

4. Myths in the liberal arts

(a) Visual art
 (1) Student
 (2) Masterpieces
(b) Music
 (1) Contemporary
 (2) Classic and Romantic study
(c) Classic Greek tragedy
(d) Philosophy
 (1) The Pre-Socratics
 (2) Socrates, Plato, and Aristotle
 (3) Post-Aristotelians
(e) Comparative and analytical study of The Great Ages of Man

III. TEACHING STRATEGIES

A. Given an opportunity to respond orally and in writing to stimulus words, audio-visual, and printed resources, the student will demonstrate an understanding of classical creation myths.

1. Write one by one on an acetate for overhead projection or on the chalkboard, the following words and/or phrases: dawn of time, beginning of life, chaos, mist, fiery air, ether, creation, gods, goddesses, heroes, heroines, throne, fable, myth, monsters, supernatural, darkness, the unknown, primitive life, ancient filth, primeval slime, universe, divine, furies, astronomy, constellation, religion, Olympus, Earth-Shaker. Ask students to write on paper the first word or words that come to mind when they see the words and/or phrases. Discuss their responses and have them suggest other words and/or ideas that these suggest.

2. Instruct the students to choose ten of the stimulus words or phrases to illustrate with water colors, colored felt-tip pens, colored pencils, charcoal, or colored chalk. The student may wish to bring in a favorite record or picture which illustrates the meaning of one of the stimulus words.

3. Ask the students to concentrate on one word in particular such as "creation," i. e., the creation of Adam and Eve. Have them discuss the following:

 a. What were Adam's first thoughts? Eve's?
 b. What did their home look like? (If students choose to have the First Parents appear in the Garden of Eden, have them describe, in detail, the flora and fauna in Paradise.)
 c. How did Adam make a living?
 d. What were Eve's household duties? If she were here today, what soap-operas would she like?
 e. What kinds of things that we have today did Adam and Eve not have?
 f. What kind of creative and worthwhile activities and hobbies did Adam and Eve have?

4. Have interested students write and produce a skit entitled "Adam and Eve Are Alive and Well and Living in Paradise."

5. Have students pretend to be a great and wonderful magician with mysterious powers. Tell them to imagine themselves as creators of a new planet. Assign pupils to write and illustrate an imaginative account of their creation of this world. In this journal they will write about:

 a. The kinds of people to inhabit the planet -- what they look like, how they dress, how they talk, what they eat, how they treat each other, etc.
 b. The geography of this new world.
 c. The design of cities, schools, churches, urban and suburban homes, stores (grocery, hardware, clothing, etc.), movie theatres, football stadiums, baseball parks, museums, concert halls, and galleries.
 d. What factors might prevent the creation of an ideal world?

6. Have the student make a list of twenty common items such as persons' names, names of places, and ordinary household utensils. He will create names for his list of twenty items which denote the characteristics of the new language to be spoken on his imaginary planet.

7. Ask the student to expand his imaginative powers and to picture in his mind's eye any setting: home, school, the beach, etc. Instruct him to describe, imaginatively but accurately, the scene using names which he has created for colors. Example: The zork-colored phone sat on the bink desk which was cluttered with zeeley, corbum, and bonk-speckled pencils.

8. Instruct the student to try another exercise in extending his imagination via synesthestic experience. Have the pupil think about the creation of the earth: chaos, mist, aether, fiery air, rain, volcanoes, lightning, heat, cold, destruction, etc. Direct his attention to thinking about his senses of feeling, hearing, touching, smelling, and seeing. Have him consider music (hearing) in terms of color (seeing), a perfume (smelling) in terms of soft mink (touching). One "hears" a color and "smells" music. Have the student describe, in writing, the creation of the world as an experience in synesthesia.

9. Have interested students experiment with multi-media equipment in order to achieve the proper mood and atmosphere for a class presentation simulating The Creation. The use of

stimulus films, slides, filmstrips, records, and tapes should be encouraged.

10. Assign students a lesson in simple recall: have them think back to their childhood and retell the stories they heard at home and at church or synagogue about God making the heavens and the earth in seven days, according to the book of Genesis in the Bible. Have them discuss the nature of such a mammoth undertaking and the problems involved. Have pupils determine how they would go about creating heaven and earth in seven days. Ask students to express their opinions about what they feel and know about the creation of the universe according to Genesis and what scientists say. Which interpretation do they feel is correct and why?

11. Have students view films such as:

 a. Ancient Greece, 1-04728
 b. Ancient Rome, 1-05152
 c. Ancient World Inheritance, 1-05147
 d. Life in Ancient Greece: Home and Education, 1-11991
 e. Life in Ancient Greece: Role of the Citizen, 1-04739
 f. Life in Ancient Rome, 1-12518
 g. Greeks: In Search of Meaning, Media Center, Florida State University, Tallahassee, Florida

12. Have students discuss the films in light of material offered on the classical Greek view of the creation of the universe.

13. Assign the following readings on man and his beginnings:

 a. "Greek Myths," "Prometheus Creates Man," "The Creation," "Pandora's Box," in Literature I, The Oregon Curriculum.
 b. Chapter 3, "How the World and Mankind Were Created," pp. 63-74 in Hamilton's Mythology.
 c. Chapter 1, "Greek Myths of the Creation," pp. 1-17 in The Classic Myths in English Literature and in Art by Charles Gayley.
 d. "Introduction," "Prometheus and Pandora," pp. 13-27 in Bulfinch's Mythology.

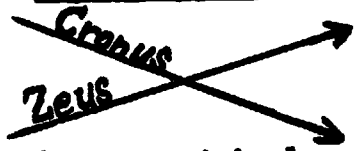
Have the student discuss the differences between the biblical origins of man and the universe and the mythological interpretation.

14. Have the student read the selections listed on the major gods and goddesses and compile a list of the divinities beginning with the Twelve Olympians. Have the student write a mini-sketch of each:

 a. "The Golden Age," "The War in Heaven," "The Reign of Zeus," in Literature I, Oregon Curriculum.
 b. "The Gods" and "The Two Great Gods of Earth," pp. 24-62, in Hamilton's Mythology.
 c. "The Gods of Heaven," "The Gods of Earth," "The Gods of the Underworld," "The Gods of the Waters," "The Roman Divinities," pp. 18-63 in Charles Gayley's The Classic Myths.

15. Have students write a description of the War in Heaven.

16. Have students plot the incidents in the rising and falling fortunes of Zeus and Cronus on a line graph such as that given on p. 163 in Literature I, Oregon Curriculum.



Students might devise an original graphical portrayal of this and/or other sequences in myths.

17. Have interested students, using tempera or other media, design and paint on large sections of paper, a class mural depicting the rebellion of the gods and Zeus's victory.

18. Have students, drawing on the information in their reading, make a chart which diagrams the creation of the gods. Encourage students to be imaginative in the design of the chart. (Teachers see pp. 4-6 in Mythology, Curriculum Bulletin No. 6M, Dade County.)

19. Have the student investigate biographies of the following Greeks and Romans who contributed material to the mythological literary heritage of the world.

 a. Homer
 b. Hesiod
 c. Aeschylus
 d. Sophocles
 e. Euripides

f. Aristophanes
g. Apollonius of Rhodes
h. Apuleius
i. Lucian
j. Apollodorus
k. Pausonias
l. Vergil
m. Ovid

After research, students may role play two or more of the ancient myth historians meeting as panel members to discuss differences of opinion.

20. Have the student learn the Latin and Greek names, dominions, and symbols of the Twelve Olympians.

21. Have the student, in a creative writing assignment, imaginatively describe:

a. Hecatoncheires
b. Cyclops
c. Monsters
d. Arges
e. Titans
f. The Furies
g. The Three Graces
h. The Nine Muses
i. A gathering of the Twelve Olympians for a dinner party
j. The tastes of nectar and ambrosia

22. Have the student read the following Life Educational Reprints:

a. "1300 Years: Rome"
b. "Greece: Myths, Gods, Heroes"
c. "Greece: The Birth of Reason"

23. Have the student read from the Time-Life, Great Ages of Man: Classical Greece and Imperial Rome:

a. "Cradle of the Modern Spirit," pp. 11-17
b. "The Sober Roman" and "The World City," pp. 11-33

Have the student contrast and compare, in writing, the information presented in the Life Reprints and the chapters from the Time-Life series.

24. Assign the student to read selections from Milton's Paradise Lost which treat the creation of man and the universe. Have the pupil contrast and compare Milton's interpretation of the birth of the cosmos to the Greek myths.

25. Have the student read Aeschylus' trilogy on Prometheus. Have the pupil analyze and compare in a five to ten page paper, without secondary sources, Milton's treatment of the Fall from Grace in Paradise Lost and Prometheus' predicament. Utilize liberal quotes from the Milton and Aeschylus works as authoritative support.

26. Instruct the student to read Chapter 21, "Man," "Introduction," in The Great Ideas: A Syntopicon, Vol. 11. Have the pupil consult the "Outline of Topics" for "Man" on p. 11 and 12 of the Syntopicon. He should read the outline on pp. 31-32 which lists sources in The Great Books on "myth of the golden age: the age of Kronos and the age of Zeus." The outline on pp. 31-32 also includes sources in The Great Books on "the condition of man in Eden: the preternatural powers of Adam." Have the student choose one pair of works from the following mythological sources and Judeo-Christian sources which comment on the creation of man. Have them prepare a class presentation in which they contrast and compare the mythological interpretation of the condition of man and the Judeo-Christian doctrine:

 a. Aeschylus: Prometheus Bound 40a - 51d and Genesis 1:26-30; 2:7-25.
 b. Dante: Divine Comedy, Hell, XIV (94-120) 20c-d; Purgatory, XXII (130-154) 87d - 88a; XXVIII (136-148) 97c and Milton: Paradise Lost, Book I (650-654) 107b; Book VIII (1-560) 232a - 244a.
 c. Fielding: Tom Jones, 268c-d; and Tolstoy: War and Peace, Book VII, 275a.

27. Have the student read and study "Topic One: A Theological Problem," pp. 7-34 in An Introduction to Modern Philosophy by Alburey Castell. Have the pupil answer the questions at the end of the discussion of Aquinas' and Pascal's arguments on the existence of God. Have two students analyze and synthesize the main concepts of the arguments presented by Aquinas and Pascal. Plan for the students to debate the two philosopher's interpretations before the class.

28. Have the student listen to the music and study the libretto to Haydn's The Creation. Assign the student a class lecture in which he presents a musical interpretation of the beginnings of mankind vis a vis Milton's literary interpretation. The student should explain and demonstrate, via the recording, how traditional theology can be given various artistic interpretations.

29. Have the student plan a slide-tape lecture on Michelangelo's interpretation of the creation painted on the ceiling of the Sistine Chapel in Rome.

B. Presented with situations requiring creative response to selected myths and related topics, the student will interpret selected classic Greek and Roman myths as tales of intrigue, adventure, and heroism.

1. Show the film "Place to Stand," National Film Board of Canada. Stimulate student discussion on the nature of travel with the following questions:

 a. What in the film made you want to visit the places photographed?
 b. Have any of you ever been to Canada? Out of the state you live in?
 c. What did you like most about the film? Why?
 d. Recall and describe the most beautiful scene in the film. Why was this particular scene more appealing than others?
 e. Why or why not would you want to live in one of the places portrayed in the film?
 f. Recall and describe houses, people, clothing, and weather conditions from the film.
 g. What would you do differently if you were making a travel film? Write the scenario for a film you might like to make.

2. Show the film, "Ski the Outer Limits," Dade County. Have students answer, in class discussion:

 a. Where do you think the film was made?
 b. When and why did you feel cold? When and where have you seen snowflakes? Describe the sensation of a

snowflake melting on your face. When is snow most beautiful? Can it be dangerous?

c. Have any of you ever skied? Where? Did you have lessons? Did you fall? Can skiing be dangerous?

d. What scenes in the film make skiing look easy? What scenes make skiing look especially difficult?

e. What did you think about the music in the film? Why did the music seem especially fitting for some of the scenes? List the types of music used. What music-ski scene did you like most? Why? Did you dislike any? Why?

f. How many of you could dance to the music used in the film? Do you think you could type on a typewriter to music? Could you ski to music? Are there similarities between skiing and dancing?

g. What scenes in the movie show the most graceful motion?

h. What scenes appeared especially dangerous? Adventuresome?

3. Have the student describe in writing the most recent vacation he has taken. If he hasn't traveled, have the pupil describe a recent "outing" in or around his home community. Have the student write about the reason for his trip, where he went, the people involved, his reactions, mode of transportation, etc. Have him relate, in detail, a hazardous adventure or exciting intrigue during the course of the journey. He may give a slide-travel lecture.

4. On an acetate for overhead projection write one by one the following nouns and adjectives: danger, excitement, hazard, suspense, adventure, accident, ship, jet, speed, lodging, food, storm, odyssey, camping, woods, sea, island, beach, fire, games, wine, barbecue, ice, sound, survival, home. After the student has read each word, have him react to each in writing. His written response should be made in light of the relation of the word to his own travel experience.

5. Have the student collect and bring to class newspaper clippings and magazine photos of places he would like to visit. Instruct the pupil to combine his visuals into a collage. He may explain to the class why he chose certain photos and what is appealing about each. The student may, if he chooses, prepare a montage of a single place he would like to visit.

6. Have the student describe in writing his idea of an ideal vacation. Have him point out the places he would visit and why. Have him also relate, imaginatively, the kind of exciting and intriguing adventure he would like to encounter on vacation.

7. Have the student assemble pictorial information on a particular phase of the U.S. space program. Have the pupil plan a bulletin board for displaying the posters, photos, etc.

8. Have the student imaginatively plan and present a multimedia, simulated trip with the astronauts in a space capsule as it circles the earth. Sequences may include the countdown procedure, blastoff, separation of rockets, views from the craft looking at the earth, conversations with the control center in Houston, comments by the news media on the progress of flight, conversation between two or more of the flight crew, preparation for splashdown, re-entering the earth's atmosphere, splashdown, and the carrier pickup.

9. Show the following films:

 a. The Ancient New World, 1-12192
 b. Peloponnesus, 1-12528
 c. The Odyssey: The Central Themes, 1-31207
 d. The Odyssey: The Return of Odysseus, 1-31203
 e. The Odyssey: Structure of the Epic, 1-31205
 f. Great Classics of Literature: Iliad, Odyssey, EBF Films
 g. The Trojan Horse, Audio Film Center/Ideal Pictures

10. Have the student view the following filmstrips:

 a. Oaths and Legends, Eye Gate House, Inc., 10 filmstrips
 b. Our Heritage from the Old World, Educational Audio Visual, Inc., 8 filmstrips
 c. Mythology Is Alive and Well, 2 filmstrips with 2 records or 2 tapes, Guidance Associates
 d. Our Heritage from Ancient Greece, Guidance Associates

 Have students discuss the nature of myths: origins, perpetuation of myths, universal appeal, and reality versus unreality.

11. Assign students to read the following selections from state-adopted texts for the appropriate grade level:

a. Coping, "Adapted from The Odyssey of Homer" and Who Am I? "Loss of a Hero," Macmillan Gateway Series.

b. Adventures for Readers, Harcourt-Brace, Grade 7
 (1) "Phaethon and the Chariot of the Sun" by Sally Benson
 (2) "How Perseus Slew the Gorgon" by Charles Kingsley
 (3) "The Golden Fleece" by Nathaniel Hawthorne
 (4) "The Lion in the Gateway" by Mary Renault
 (5) "The Isles of Greece" by George Gordon, Lord Byron

c. Discovering Literature, Houghton Mifflin, Grade 7
 (1) "Prometheus" by Padraic Colum
 (2) "The Origin of the Seasons" by Olivia Coolidge
 (3) "Phaethon" by Edith Hamilton
 (4) "Medusa's Head" by Olivia Coolidge
 (5) "The Golden Apples and the Hound of Hell" by Roger L. Green
 (6) "The Judgment of Paris" by Edith Hamilton
 (7) "The Vengeance of Achilles" by Barbara Picard
 (8) "The Wooden Horse" by Roger L. Green

d. Outlooks through Literature, Scott, Foresman, Grade 9
 (1) "Orpheus and Eurydice" by Thomas Bulfinch
 (2) "Perseus and Medusa" by Thomas Bulfinch
 (3) "The Surprise" by John Masefield
 (4) "The Flight of Aeneas" by Vergil, translated by C. Day Lewis
 (5) "In the House of Circe" by Homer, translated by George H. Palmer
 (6) "The Prophecy of Socrates" by Plato, translated by Benjamin Jowett
 (7) "The Death of Socrates" by Plato
 (8) "The Educated Man" by Isocrates

e. Adventures for Readers, Harcourt-Brace, Grade 8
 (1) "The Wooden Horse" by Bella Koral
 (2) "The Adventures of Aeneas" by Vergil
 (3) "How Horatius Held the Bridge" by Henry W. Lanier
 (4) "The Battle of Zama" by Robert Silverberg
 (5) "Julius Caesar" by Plutarch
 (6) "Lines from Julius Caesar" by William Shakespeare
 (7) "The Eruption of Vesuvius" by Pliny
 (8) "The Heart of the City" by Gilbert Highet

12. Have students read selected fables, legends, and other tales of heroic adventures and deeds:

a. Adventures for Readers, Harcourt-Brace, Grade 7
 (1) Aesop's "The Wolf and the Lamb"
 (2) "The Town Mouse and the Country Mouse"
 (3) "Androcles"
 (4) "The Wind and the Sun"
 (5) "Belling the Cat"
 (6) "The Athenian Boy's Oath"

b. Discovering Literature, Houghton Mifflin, Grade 7, "Literature from the Bible":
 (1) "Introduction"
 (2) "The Creation"
 (3) "The Garden of Eden"
 (4) "Noah and the Ark"
 (5) "Abraham and Isaac"
 (6) "Joseph and His Brothers"
 (7) "Moses and the Exodus"
 (8) "Samson and Delilah"
 (9) "Saul Becomes King"
 (10) "David's Triumph over Goliath"
 (11) "Saul's Envy of David"
 (12) "David's Lament for Saul"

c. Focus: Theme in Literature, Webster, McGraw-Hill, Grade 7, "Superman":
 (1) "The Twelve Labors of Hercules" by Grace Rhys
 (2) "Washington Monument at Night" by Carl Sandburg
 (3) "David and Goliath" by May Hill Arbuthnot
 (4) "The Song of Hiawatha" by Henry Wadsworth Longfellow
 (5) "The Man Who Rode the Bear" by Ellis Credle
 (6) "Finn Mac Cool, the Greatest of Civil Engineers" by Olive Beaupre Miller

d. Insight: Themes in Literature, Webster, McGraw-Hill, Grade 9, "Toward the Stars":
 (1) "The Story of Daedalus and Icarus" by Ovid, translated by Rolfe Humphries
 (2) "The Great Bird" by Elma Ehrlich Levinger
 (3) "How I Learned to Fly" by Orville Wright
 (4) "The Flight" by Kenneth S. Davis
 (5) "We Called Her Nell" by Nan Trent
 (6) "High Flight" by John Gillespie Magee, Jr.
 (7) "Faster Than a Shriek" by Lloyd Mallon

(8) "The Big Day" by Lt. Col. P. Pierce and Karl Schuon
(9) "Post Early for Space" by Peter J. Henniker-Heaton
(10) "Black Pits of Luna" by Robert Heinlein
(11) "Dark They Were, and Golden-Eyed" by Ray Bradbury

13. Have students read selections from non-state-adopted supplementary texts and references:

a. Mythology by Edith Hamilton
(1) "The Earliest Heroes"
(2) "Stories of Love and Adventure"
(3) "The Great Heroes before the Trojan War"
(4) "The Heroes of the Trojan War"
(5) "The Great Families of Mythology"
(6) "The Less Important Myths"
b. Bulfinch's Mythology, "The Age of Fables, or Stories of Gods and Heroes," pp. 1-35
c. Gayley's The Classic Myths
(1) "Myths of the Great Divinities of Heaven"
(2) "Myths of the Great Divinities of Earth"
(3) "From the Earth to the Underworld"
(4) "Myths of Neptune, Ruler of the Waters"
(5) "Myths of the Lesser Divinities of Heaven"
(6) "Myths of the Lesser Divinities of Earth, etc."
(7) "Myths of the Lesser Divinities of the Waters"
(8) "Myths of the Older Heroes: The House of Donaus, and Its Connections"
(9) "The Family of Aeolus"
(10) "The Family of Aeolus and Its Connections"

14. Consult the Hierarchy of Mythological Study Questions. Select a level appropriate for the students' reading and have them use the questions as a guide to a working knowledge of each myth and/or story about a myth that they study. The teacher should feel free to expand and manipulate the study questions to fit individual student needs.

HIERARCHY OF MYTHOLOGICAL STUDY QUESTIONS

I. MEMORY

A. List the myths studied.

1. Identify the characters.

a. Indicate their traits.
(1) Physical
(2) Personality
(3) Anthropomorphic
b. Indicate their direction of change.
(1) Positive
(2) Negative
(3) Static
c. Indicate the forces operating on each character.
(1) External
(2) Internal

2. Identify the time order in which events are presented.

a. Chronological
b. Spatial
c. Inverse
d. In medias res

3. Identify the point of view.

a. Narrator
b. First person
(1) Narrator
(2) Observer
c. Third person
(1) Omniscient
(2) Observer

4. Identify the primary focus.

a. Character
b. Theme
c. Plot

d. Setting
e. Mood

5. Locate on a map (commercial, teacher-made, or student-constructed) the sites mentioned.

6. Locate elements and/or words which appeal to the senses.

B. Locate references to historical events in the works.

II. TRANSLATION

A. Classify the myth according to its probable origin.

1. Nature theory: Myths are explanations by men of natural phenomena.

2. Psychoanalytic theory: Myths are expressions of men's inner desires and turmoils.

3. Anthropological theory: Myths are chronicles of men's attempts to perpetuate and give credence to conventions, mores, morals, and religious practices.

B. Recognize the cultural, political, economic, and religious elements in the work.

C. Outline the events of the myth.

D. Summarize the action.

E. Classify incidents as relevant or unnecessary to the total myth.

III. INTERPRETATION

A. Describe the events in the myth in the order in which they are presented.

B. Arrange the events in a chronological order (if this is different from the order of the original). Myths often begin in medias res.

C. Discover literary devices used. Cite examples of each.

D. Recognize places, events, and processes in the myths which have been used in later literary works. Cite specific examples of these elements which have since been alluded to and add rich meaning and connotation to literary selections.

IV. APPLICATION

A. Collect information about unfamiliar words and/or phrases.

B. Differentiate among the traits and actions of specific characters when they appear in more than one myth.

C. Discuss history's view, society's view, and/or your own view of an issue, a human trait, or the explanation of an event, a place, or a process in one or more myths.

D. Apply the views on a given topic presented in one or more myths to a similar situation today. How relevant and/or applicable is the mythological stance?

E. Predict a plausible extension for the myth. Is it applicable to all men? To every man in such a situation? To the Ancients only?

V. ANALYSIS

A. Analyze the myth to determine its view concerning the following issues:

1. What is man?

2. Why does he exist?

3. Of what value is the past?

4. What is man's responsibility to the gods? to other men? to himself? to nature?

5. How does man's view of the future affect his present being?

B. Determine the organizational design of the myth.

1. Enumeration

2. Comparison

3. Contrast

4. Cause and effect

5. Examples

6. Space flow

7. Time flow

C. Determine the relative importance of specific elements to one another.

1. Character

2. Theme

3. Plot

4. Setting

5. Mood

6. Dialogue

7. Narration

8. Editorial comments

D. Analyze the author's perspective. Note any shifts.

E. State the theme. Note the manner in which it directs or gives order to the myth.

1. In one paragraph

2. In one sentence

3. In one word

4. In one sentence for each paragraph

F. Analyze the stylistic devices used. Note how they contribute or detract from a segment or from the whole.

1. Foreshadowing

2. Flashbacks

3. Suspense

4. Consistency of approach

5. Clarity of diction

6. Use of symbolic language

7. Selection of particular words

VI. SYNTHESIS

A. Propose segments of human experience (events, discoveries, human traits and actions) which could give rise to a myth.

B. Write a modern myth based on one of these segments.

VII. EVALUATION

A. Compare the view of life in a particular myth with your own view.

B. Contrast your evaluation of the myth with that of others.

1. Classmates

2. Authorities

C. Decide how the myth affects your conception of life. What stand does the author take on an issue? What is your stand? How, if at all, has the myth caused you to change your conception of life or a phase of it?

D. Compare or contrast your view of a particular character with that of the author, the character himself, other characters in the myth, and/or your classmates.

15. Assign interested students supplementary reading in the following references:

a. H. J. Rose's A Handbook of Greek Mythology
 (1) "The Beginnings of Things"
 (2) "The Children of Kronos - I"
 (3) "The Children of Kronos - II"
 (4) "The Queens Heaven"
 (5) "The Younger Gods"
 (6) "Lesser and Foreign Deities"
 (7) "The Cycles of Saga"
 (8) "Troy"
 (9) "The Legends of Greek Lands"
 (10) "Marchen in Greece and Italy"

b. Classical Greece by C. M. Bowra
 (1) "Dark Age and New Dawn"
 (2) "A Confident Aristocracy"
 (3) "The Persian Wars"
 (4) "Athens in Its Time of Glory"
 (5) "Greek against Greek"
 (6) "A New Time of Brilliance"
 (7) "Alexander the Great"

c. Greek Mythology by John Pinsent
 (1) "The Origins of the World"
 (2) "The Family of the Gods"
 (3) "Early Man"
 (4) "The Children of IO"
 (5) "The Children of Aeolus"
 (6) "The Monster-Killers"
 (7) "The Great Exploits"
 (8) "Thebes"
 (9) "Heracles"
 (10) "Athens"
 (11) "Theseus"
 (12) "The Trojan War"
 (13) "The End of the Heroes"

d. Imperial Rome by Mores Hadas
 (1) "From Village to Empire"
 (2) "The Pax Romana"
 (3) "The Ritual of Daily Life"
 (4) "Poets and Propagandists"
 (5) "The Gods of Rome"
 (6) "End of Greatness"
 (7) "A Persistent Presence"

e. Roman Mythology by Stewart Perowne
 (1) "Gods"
 (2) "Worship"
 (3) "The State Cult"
 (4) "The Newcomers"
 (5) "Epicureans and Stoics"
 (6) "Immortal Longings"
 (7) "Orontos, Nile, and Tiber"
 (8) "Mores and Mithras"
 (9) "The Eternal City"
 (10) "Christ and Caesar"

16. Tape record the opening of a number of myths. Have students listen and, either orally or in writing, conjecture what the outcome will be. Their writing style might imitate the original.

17. Have students transform one of the myths they have read into dramatic form. They might perform the drama for another class.

18. Have the student role-play a character in a favorite myth and travel in time to the classic past. Have him describe, imaginatively, what he sees, feels, says, hears, and, in other ways, reacts to. Entitle the imaginative reaction paper, "Chrononaut: Time-Traveler to the Past."

19. Have the student describe in narrative, poetic, dramatic, or expository form an odyssey he has taken -- actually, mentally, spiritually, or emotionally.

20. Have the student transport a mythological character such as Odysseus to the present. Ask the classical figure to propose situations and places via which a modern myth might be developed.

21. Have students write their own myth.

22. Have students demonstrate a working knowledge of the differences between myths, legends, fables, and lore.

23. Have students write a paper in which they discuss their views of the world today. A second writing assignment, following the study of a number of myths, might be a comparison-contrast paper which pinpoints those elements of the ancient world which have a parallel

in today's societies. Have students conjecture in writing on the psychological significance of classic man's fear of an omnipotent and omniscient Unknown and modern man's dread of The Bomb.

24. Have students compare and contrast in writing Aeneas' and Odysseus' descent into the underworld. Have them present their comparison in a paper, liberally supported with primary source material, entitled: "Journey into the Self: A Psychoanalytical Motif for Introspection and Analysis."

25. Have students make a comparative study of The Odyssey and 2001: A Space Odyssey. (See English Journal, Phyllis Drake's "Homer in 2001.") Have them analyze the Greek concept of the powers of external forces on man and the dramatic role of the monolith in 2001. Evaluate the function of the monolith as a symbol of mortality versus immortality, mutability versus immutability, life versus death, reality versus unreality, creativity versus destruction, and knowledge versus ignorance.

C. Given learning situations requiring oral and written response, the student will infer that commonly accepted traditions of viewing, listening, and speaking, reading, and writing are imbued with rich allusions to Greek and Roman mythology.

1. Give students a list of English expressions derived from mythology. Have each student select several, trace their etymologies, and present their findings to the class. This might be a means of reviewing myths, characters, and places studied, or it could be used as an introductory activity. A suggested list of expressions follows:

a. Work like a Trojan
b. A kindly mentor
c. Oedipus complex
d. A stentorian voice
e. By Jove!
f. A Midas touch
g. Andromeda strain
h. Pandora's box
i. To dally in a Lotus-eaters' land

j. Achilles' heel
k. An Adonis
l. Stygian darkness
m. Aurora borealis
n. Between Scylla and Charybdis
o. Narcissus complex
p. Thread of Ariadne
q. As true as Damon and Pythias
r. Pillars of Hercules
s. Wise as Nestor
t. Faithful as Penelope
u. "To mount Pegasus"
v. A modern Prometheus
w. "To climb Parnassus"
x. Electra complex
y. To go on an odyssey
z. To rest on your laurels
aa. Argos-eyed
bb. To throw a sop to Cerberus
cc. Halcyon days
dd. Homeric laughter
ee. Hydra-headed
ff. Paper nautilus
gg. Cupid's bow

2. Ditto a list of words having mythological origins such as those suggested below. Have students complete one or more of the following items for each word or for a specified number of words.

 a. Identify language of origin: Greek or Latin.
 b. Give the original meaning of the word.
 c. Give the current meaning of the word.
 d. Explain any change in meaning (or spelling) which has occurred.
 e. Use each word in an original sentence which completely reveals the meaning of the word via the context.

 Students might complete this as a single assignment, or they might work on it throughout the course as they become familiar with the terms in the myths they read.

a. Mnemonic
b. Aeolian
c. Dehydrated
d. Geography
e. Saturnalia
f. Tantalize
g. Protean
h. Euphemism
i. Titanic
j. Chimera
k. Panacea
l. Furious
m. Abundance
n. Solarium
o. Morphine
p. Lethal
q. Aegis or egis
r. Hydraulic
s. Siren
t. Cyclone
u. Psyche
v. Bacchanal
w. Medusan
x. Zephyr
y. Elysian
z. Aphrodisiac
aa. Centaur
bb. Mortician
cc. Echo
dd. Terrace
ee. Hyacinth
ff. Phoenix
gg. Discordant
hh. Typhoon
ii. Jovial
jj. Plutocrat
kk. Luciferous
ll. Genius
mm. Calliope
nn. Somnolence
oo. Lethargic
pp. Mercury
qq. Vulcanize
rr. Amazon
ss. Cereal
tt. Hector (n. and v.)
uu. Cupidity
vv. Atlas
ww. Caduceus
xx. Nemesis
yy. Herculean
zz. Cloth
aaa. Flora
bbb. Fauna
ccc. Geology
ddd. Giant
eee. Labyrinth
fff. Erotic
ggg. Hypnotism

See the Dade County Guide, Mythology, 6M, for additional words.

3. Have students compile a list of geographic names which have their roots in mythology. Some students might prepare a map, locate these places in some way, and briefly explain their etymologies. A few anticipated responses might include: Oceania, Atlanta, Atlantic Ocean, Atlantis, Ionia Sea, Europe, Aegean Sea, Amazon River, Antarctic Circle, Antarctic Ocean, Arctic Zone, Atlas Mountains (Morocco), Bosporus, Caucasus Mountains, Crete, Naples, Icarian Sea, Dardanelles (Hellespont),

Mount Olympus, Ionian Sea, Crimea, Mount Erebus (Antarctica), Tropic of Cancer, Tropic of Capricorn, (U.S. town and cities) Aurora, Minerva, Ulysses, Apollo, Ceresco, Atlantic City, Diana, Neptune, Jupiter, Juno, Acropolis, Corinth.

4. Give students a list of mythological names such as the following and have them locate current English words derived from them. Students might find it interesting to determine how many they can suggest without the aid of a dictionary. Then, using a dictionary, students may complete their list of derivatives. Students might define the English word, use it in a sentence, and/or explain its mythological origin.

 a. Sirens
 b. Tantalus
 c. Narcissus
 d. Cupid
 e. Stentor
 f. Bacchus
 g. Discordia
 h. Eros
 i. Hector
 j. Hercules
 k. Hydra
 l. Hypnos
 m. Janus
 n. Lucifer
 o. Phobos
 p. Somnus
 q. Zephyrus

5. Have students interested in astrology read the sections entitled "The Zodiac" and "The Zodiacal Constellations" in The Stars in Our Heaven. They might discover something of the origin of the Zodiac signs and their significance throughout history. What phases of zodiac lore are Greek? Which are Roman? What elements originated in other mythologies? Have students prepare or bring in for display the signs of the zodiac and give an explanation of each. Why is interest in astrology so great today? Hold a brainstorming session

in which students generate answers. Have students generate ideas for projects related to astrology. Some of these might include:

a. Influence of astrology on today's world: the fine arts, the performing arts, fashion, interior design and decorating, advertising, life style.
b. Profile of themselves based on horoscope predictions in the newspaper and/or a book.
c. Comparison chart showing what the horoscope indicates about them and how students view themselves.

6. Direct students interested in astronomy to The Stars in Our Heaven. Have them read the selections pertaining to the northern stars, the southern stars, and the Milky Way. They will note especially the significance of these in Greek and Roman mythology, but, in addition, they might note comparative or contrasting star lore in other mythologies. Use of pictures on an opaque projector and/or of student-made slides would clarify an oral report to the class. Some students may wish to make firsthand observations of star configurations. If possible, arrange a visit to the planetarium or have an astronomer visit the class.

7. Have students use sources such as the Reader's Guide to Periodical Literature, Books in Print, Short Story Index, Granger's Index to Poetry to determine how widely mythological terminology is used in titles. Students might read one or more of these works and report on the significance of the mythological reference in the work itself.

8. Use Wayne Pike's "To Edith," a poem containing twenty-seven mythological allusions he wrote especially for his tenth grade class. (English Journal, Vol, 57, No. 7, Oct. 1968, pp. 988-89) Acquaint students with the significance of literary allusions and have them work with the poem in one of the following ways:

a. Identify all twenty-seven mythological references.
b. Use a dictionary to locate the meaning of any unfamiliar terms.
c. Paraphrase the poem in a prose rendition that explains each allusion fully.

d. Prepare a visual presentation of the poem. Slides may be made of the mythological personages or students might compile an illustrated booklet.
e. Write an original poem similar to this which uses a variety of mythological references.

9. Have students interested in science trace and explain the origin of terms such as helium, selenium, titanium, Eocene Period, atropine, morphology, neptunium, plutonium, mercury.

10. Have students investigate and report on the use of mythological terms in the space program. Why were these terms selected? Who selected them? Explain the mythological significance of each term. Students might supplement their presentation with pictures, slides, or films of aspects of the space program interspersed with cameos of the original mythological referent. Have students propose appropriate mythological appellations for future space flights to other planets and/or galaxies. Students with an interest in imaginative writing might expand on these ideas and write a story or a poem about a futuristic space flight.

11. Give students the words "chaos," "gas," "cosmos," "cosmopolitan," and "cosmetics." Have them determine how they are related and what their mythological significance is. (Cf. Words from the Myths)

12. Have students compile a class list of "phobia" words. A complete list should approach one hundred words.

13. Make students aware of various artists' representation of mythological personages and symbols as they study selected myths. Have them then watch for these visual images in current periodicals and newspapers. (Examples: the Caduceus symbolizes the medical profession; Hermes or Mercury is used as the FTD symbol by florists; an automobile is named Electra; Cupid figures prominently on greeting cards; a cleanser has been named Ajax) Have students explain the allusion of each symbol they locate. They might plan a mythological bulletin board on which to display their discoveries. In addition, have students include on the bulletin board newspaper and/or magazine articles which use any of the mythological terms they have acquired.

14. Challenge students to assign a mythological name to ten of their favorite products. The new name must be appropriate and have mythological significance. Some students might wish to describe new products or services which they feel would be beneficial to mankind and assign these a mythological name.

15. Have students construct rebuses (hand drawn or pictures and illustrations from magazines) for mythological names, places, or modern words. Examples:

 Jason -- blue jays + sun
 Pygmalion -- pig + adult man + lion

16. Provide materials -- acetates and pens -- for each student to prepare a transparency illustrating a mythological word or expression. Some students may be able to extend their concept of the mythological implications/connotations and develop a cartoon for their word or phrase. Instead of making a transparency, some students may wish to design a poster or a series of posters centering around a word, a myth, or a mythological character.

17. Construct a class crossword puzzle using mythological words. Students who discover that they are adept at this, may develop additional puzzles which could be dittoed for the entire class to work.

18. Have students construct analogy items using a mythological term as the base. Examples:

 terminus:beginning
 minor:mirror
 opulence:abundance
 loss:gain

19. Play Password using mythological words and/or words of mythological parentage.

20. Play mythological charades with students. Compile a list of titles of myths, characters, place names and/or current words or phrases having mythological histories.

21. Have students listen to radio and TV and make note of mythological allusions they recognize. Set aside some class time to discuss these.

22. Have students write a paragraph, a composition, or an imaginative piece which utilizes as many mythological terms as students are able to incorporate into it.

23. Refer students to their lists of mythological terms. Ask them to study the words and use them as the basis for drawing inferences about the nature and characteristics of the people from whom they originated: the Greeks or the Romans.

24. Give students a short piece of exposition, or have them select a paragraph or two in a book or a magazine. Ask them to identify those words in the selection which have a Greek or a Roman background. Which ones of these can be traced to mythological referents? After several experiences with this, students might infer the degree of influence mythology has had on modern day English.

25. Have students compile a dictionary of mythological terms. It might be illustrated and prepared in booklet form or kept as a section of students' notebooks.

D. Reacting to visual, oral, and written resources, the student will analyze interdisciplinary materials whose themes reflect elements of classic Greek and Roman origin.

1. Have students draw, paint, or sketch their visual concept of the Twelve Olympians. Encourage the use of various art media and picturesque background details.

2. Have students make visually appealing maps of the routes traveled by Odysseus and Aeneas. Have them give a travel lecture which covers the high points of the two journeys.

3. Have students discuss in class the following pictures from the designated texts:

a. Plates 1-10, Adventures for Readers, Grade 7, Harcourt, Brace & World.

b. Literature I, The Oregon Curriculum, pp. 169-72; 205-8; 230-31.
c. "Roman Art" in Adventures for Readers, Grade 8, Harcourt, Brace & World.
d. "The Theme in Art: Superman," Focus: Themes in Literature, Grade 9, Webster, McGraw-Hill.

4. Have students create a visual contemporary myth through the use of carefully chosen newspaper and magazine pictures, photos, etc.

5. Have students prepare a multi-media presentation entitled "A Pictorial History of the Trojan War." [illegible] students study old Matthew Brady photos of the Civ.. War as a guide to photo-war-correspondence.

6. Have students read, study, and discuss the "Picture Essays" in the Time-Life books, Classical Greece and Imperial Rome:

a. Classical Greece
 (1) "The Great Legacy"
 (2) "Of War and a Wanderer"
 (3) "The Greek Homeland"
 (4) "A Zest for Living"
 (5) "The Periclean Epoch"
 (6) "The Panhellenic Games"
 (7) "Enduring Theater"
 (8) "Aftermath of Empire"
b. Imperial Rome
 (1) "Roman Holidays without End"
 (2) "Augustus, First Emperor"
 (3) "Masters of War"
 (4) "Homage to Italy"
 (5) "Pompeii: A Self-Portrait"
 (6) "The Metropolis"
 (7) "Seedbed of Christianity"

7. Have the student choose Greek and Roman myths he has studied which can be visually explored and illustrated for a class presentation using the "Picture Essays" from the Time-Life Classical Greece and Imperial Rome books.

8. Have the student, choosing a favored medium (oil, tempera, papier mache, pastel, pencil, charcoal, water color, acrylics, tile-chips, mosaic, plaster of paris, sculpture, etc.), design similar figures and background motifs based on "A Gallery of Heroes" pictures in Classical Greece.

9. Have the student, using the "Picture Essays" in Imperial Rome and Classical Greece as a guide, research and present a 15 minute lecture, supported with audio-visual materials, to the class on one of the following from the classic Greek and Roman world:

 a. The alphabet and writing
 b. Coins
 c. Pottery
 d. Sculpture
 e. Temple and household architecture
 f. Climate
 g. Agriculture
 h. Fishing
 i. The home: wives, husbands, children, utensils, clothing, furniture, cooking, leisure time crafts and pleasures
 j. Schools and education
 k. Military life
 l. Sports and games

10. Have the student read and study selections from The Visual Experience: An Introduction to Art by Bates Loury:

 a. "Preface"
 b. "The Visual Experience"
 c. "The Visual Process"
 d. "Color"
 e. "Objects in Space"
 f. "Visual Order"
 g. "Unity of Expression"
 h. "Materials"
 i. "Shapes"
 j. "Time and Motion"
 k. "Style"
 l. "On Judging Quality"

11. Have the student read and study the chapter, "Art," in Christian Faith and Its Cultural Expression, pp. 219-233.

12. Have the student, after research, prepare a multi-media class lecture on three of the art works reprinted as "Colour Plates" from

 a. Greek Mythology by John Pinsent, "Bronze Core" through "The Blinding of Polyphemus":

 (1) "Bronze Core"
 (2) "Temple of Apollo, Corinth"
 (3) "Temple at Selinus"
 (4) "Temple of Aphaea, Aegina"
 (5) "Dionysus on a Goat"
 (6) "Female Statuette from Locri"
 (7) "Hermes and Fertility Goddess"
 (8) "Wind Shown as a Running Figure"
 (9) "Athena on Coin of Syracuse"
 (10) "Heracles Bringing Cerberus to Eurystheus"
 (11) "Athena Promachos"
 (12) "Delphi"
 (13) "Bellerophon and the Chimaera"
 (14) "The Calydonian Boar Hunt"
 (15) "Caeneus Slain by the Centaurs"
 (16) "Atalanta at the Hunt"
 (17) "Man and Centaur"
 (18) "Amazons in Battle"
 (19) "Three-bodied Serpent Man"
 (20) "Medea and Pelias"
 (21) "Theseus Leaving Ariadne on Naxos"
 (22) "The Sacred Site at Olympus"
 (23) "The Judgement of Paris"
 (24) "Temple at Agrigento"
 (25) "Achilles Receiving His Armour"
 (26) "The Blinding of Polyphemus"

 b. Roman Mythology by Stewart Peroune, "Panoramic View of the Forum" through "Revellers at an Etruscan Feast":

 (1) "Panoramic View of the Forum"
 (2) "Minerva, Goddess of the Arts"
 (3) "A Triton on an Etruscan Amphora"

(4) "Votives Offered for Cures"
(5) "Etruscan Statue of Apollo"
(6) "Black of Etruscan Mirror"
(7) "Columns of the Temple of Castor and Pollux"
(8) "Apollo Driving Chariot across the Sky"
(9) "Liber Pater and His Consort, Libera"
(10) "Roman Temple near Ponte Rotto"
(11) "Marble Statue of Cupid and Psyche"
(12) "Mosaic of Neptune Triumphant"
(13) "Mosaic Showing Pan"
(14) "Mosaic Showing Young Satyr"
(15) "Tomb Fresco of Musicians"
(16) "The Three Graces"
(17) "Bust of Scrapis from the Guildhall"
(18) "Anatolian Deity, Men"
(19) "Cameo of Augustus"
(20) "Mosaic of Virgil with Two Muses"
(21) "Bacchus, the God of Wine"
(22) "Astrological Globe"
(23) "Mosaic of Nereids with Sea-monster"
(24) "The River God, Tiber, Reclining"
(25) "Revellers at an Etruscan Feast"

13. Have the student collect and bring to class sheet music, tapes, and records which depict tales of heroic adventures in music. Encourage students to listen carefully to popular songs to see if their lyrics contain any mythological allusions.

14. Have the student compose his own folk songs or ballads in a contemporary rock idiom after writing appropriate lyric poetry based on a mythological theme.

15. Have the student present a multi-media lecture, "Myth in Music."

16. Have the student research and study classical musical forms: sonata, fugue, symphony, toccata, Gregorian chants, etc. Have him give a class lecture on major classical traits in music. Selections for demonstration of the classical genre might include works by Haydn, Mozart, Beethoven.

17. Have interested students research and study vocal and instrumental forms of Baroque music. They should contrast and compare elements of the classical sentiment of order and clarity of expression with the Baroque treatment of music: (See Enjoyment of Music)

a. The opera
b. Lutheran chorale
c. Cantata
d. Oratorio and Passion
e. Baroque mass
f. The suite
g. The fugue
h. Concerto grosso
i. Prelude
j. Toccata
k. Fantasia

Have the student illustrate the genre with recordings of works by Johann Sebastian Bach.

18. Have the student study and research the works of Romantic composers for songs, tone poems, concert overtures, piano pieces, incidental music, program symphonies, and symphonic poems which treat a mythological theme.

19. Have the student read, study, and listen to one of the following operas which explores a legend, myth, or fable. Have the pupil make a half-period presentation of the work's libretto, music, and a comparison to other myths studied:

a. L'Africaine by Meyerbeer
b. Aida by Verdi
c. Elektra by Strauss
d. Faust by Gounod
e. Der Fliegence Hollander by Wagner
f. Hansel and Gretel by Humperdink
g. Lakme by Delibes
h. Lohengrin by Wagner
i. Norma by Bellini
j. Orfeo et Euridice by Gluck
k. Parsifal by Wagner
l. Der Ring des Nibelunger by Wagner

m. Salome by Strauss
n. Samson et Dalila by Saint-Saens
o. Tannhauser by Wagner
p. Thaïs by Massenet
q. Tristan and Isolde by Wagner

20. Have the student pick a favorite Greek or Roman myth to transcribe from prose to a performance of a classic Greek choral work: the theme and the action worked out in flute and lyre music, poetry, and dance.

21. Have the student compare and contrast creation myths and major deities from Mesopotamian mythology, Egyptian mythology, Scandinavian, Germanic, and Celtic myths. Have the pupil make a wall chart which compares the major gods, their domain, and symbols from the mythologies listed to the classic Greek and Roman. (See Dade County Curriculum Bulletin No. 6M, Mythology.)

22. Have the student research the evolution of Greek drama and comedy from religious rites at Eleusis to the consummate dramatic expression of Aeschylus and fellow tragedians. Have the student, after reading selected plays, perform sections of the work with a chorus and clearly defined strophes, antistrophes, etc. The student may choose from the following: (See Dade County Guide, Mythology, pp. 50-51.)

a. Aeschylus
 (1) The Suppliants
 (2) The Persians
 (3) The Seven against Thebes
 (4) Choephori
 (5) The Eumenides
 (6) Prometheus Bound
 (7) Agamemnon
b. Sophocles
 (1) Ajax
 (2) The Trachiniae
 (3) Electra
 (4) Philoctetes
 (5) Oedipus at Colonus
 (6) Oedipus the King
 (7) Antigone

c. Euripides
 (1) Hecuba
 (2) Hippolytus
 (3) Andromache
 (4) The Heracloidae
 (5) Iphigenia at Aulis
 (6) Iphigenia at Tauris
 (7) Ion
 (8) The Suppliants
 (9) The Trojan Women
 (10) Heracles
 (11) Helen
 (12) Electra
 (13) Orestes
 (14) The Phoenissae
 (15) The Bacchae
 (16) Rhesus
 (17) The Cyclops
d. Aristophanes
 (1) The Acharrians
 (2) The Knights
 (3) The Wasps
 (4) The Clouds
 (5) Peace
 (6) The Birds
 (7) Lysistrata
 (8) The Thesmophoriazusae
 (9) The Ecclesizausae
 (10) Plutus
 (11) The Frogs
e. Apuleius' The Golden Ass

23. Have students evaluate the musical performance of Nina Simone in the following albums. Have students compare musicologists' opinions of the songstress' rendition of profound thematic material evoking audience response similar to that evoked by Greek tragedy: Simone as high priestess of soul invoking the gods for mystical insight and inspiration:

a. Nina Simone and Piano! LSP-4102
b. The Best of Nina Simone PHS 600-298

c. Nina Simone: Pastel Blues PHM 200-187
d. 'Nuff Said: Nina Simone LSP-4065

24. Have the student read, contrast, and compare classic Greek theatre to Oriental theatre. Works suggested are Shapuntala by Kalidasa and Sotoba Komachi by Kwanomi Kirjotsugu. (See A Treasury of the Theatre, John Gassner, ed.)

25. Have students read from Bertrand Russell's A History of Western Philosophy the following chapters. Have them present papers and lectures which contrast and compare philosophers' opinions on a given topic:

a. The Pre-Socratics
 (1) Chapter I. The Rise of Greek Civilization
 (2) Chapter II. The Milesian School
 (3) Chapter III. Pythagoras
 (4) Chapter IV. Heraclitus
 (5) Chapter V. Parmenides
 (6) Chapter VI. Empedocles
 (7) Chapter VII. Athens in Relation to Culture
 (8) Chapter VIII. Anaxagoras
 (9) Chapter IX. The Atomists
 (10) Chapter X. Protagoras
b. Socrates, Plato, and Aristotle
 (1) Chapter XI. Socrates
 (2) Chapter XII. The Influence of Sparta
 (3) Chapter XIII. The Sources of Plato's Opinions
 (4) Chapter XIV. Plato's Utopia
 (5) Chapter XV. The Theory of Ideas
 (6) Chapter XVI. Plato's Theory of Immortality
 (7) Chapter XVII. Plato's Cosmogony
 (8) Chapter XVIII. Knowledge and Perception in Plato
 (9) Chapter XIX. Aristotle's Metaphysics
 (10) Chapter XX. Aristotle's Ethics
 (11) Chapter XXI. Aristotle's Politics
 (12) Chapter XXII. Aristotle's Logic
 (13) Chapter XXIII. Aristotle's Physics
 (14) Chapter XXIV. Early Greek Mathematics and Astronomy
c. Ancient Philosophy after Aristotle
 (1) Chapter XXV. The Hellenistic World

(2) Chapter XXVI. Cynics and Sceptics
(3) Chapter XXVII. The Epicureans
(4) Chapter XXVIII. Stoicism
(5) Chapter XXIX. The Roman Empire in Relation to Culture
(6) Chapter XXX. Plotinus

26. Have the student read and study What Man Has Built by Jacques Barzun. Have a group with the use of an opaque projector, reproduce the color coded chart, "The Great Ages of Man," for a wall-size mural.

27. Have the student consult and study the comparative chronology chart, "A listing of events significant in the history of ancient Greece," in Classical Greece by C. M. Bowra. Assign the pupil a detailed comparative and analytical study of events listed in the chart under "Politics and Society" and the parallel events in "Thought and Culture." Have the pupil submit a paper on his investigation/research and prepare a multi-media class presentation of his study.

28. Have the student, following the format in number 26 above on Greece, complete the assignment on Rome. The text is the Time-Life Imperial Rome. For a comparative and analytical study, the chronology chart includes events under "Politics and Society" and "Architecture and Culture."

IV. STUDENT RESOURCES

A. State-adopted texts

Outlooks through Literature, Unit Five, "Classical Heritage," Scott Foresman.

Focus: Themes in Literature, "Superman," Webster, McGraw-Hill.

Insights: Themes in Literature, "Toward the Stars," Webster, McGraw-Hill.

Adventures for Readers, "Our Heritage from Greece," Harcourt, Brace & World.

Gateway Series, Who Am I and Coping, Macmillan Co.

Discovering Literature, Houghton Mifflin Co.

Adventures for Readers, "Our Heritage from Rome," Harcourt, Brace & World.

B. Non-state-adopted supplementary materials

1. Textbooks

Patterns of Literature, Singer/Random House Literature Series.

Literature I, The Oregon Curriculum/A Sequential Program in English, Holt, Rinehart and Winston, Inc.

Literature III, Holt, Rinehart and Winston, Inc.

Literature IV, Holt, Rinehart and Winston, Inc.

2. Reference materials

Russell, Bertrand. A History of Western Philosophy. New York: Simon and Schuster, 1945.

Cross, Milton. The Complete Stories of the Great Operas. New York: Doubleday and Co., Inc., 1958.

Machlis, Joseph. The Enjoyment of Music. New York: W. W. Norton & Co., Inc., 1963.

Barzun, Jacques. What Man Has Built. New York: Time Inc., 1965.

Hibbard, Addison, and Frenz, Horst. Writers of the Western World. Boston: Houghton Mifflin Co., 1954.

Gassner, John, ed. A Treasure of the Theatre. New York: Holt, Rinehart and Winston, Inc., 1967.

Castell, Alburey. An Introduction to Modern Philosophy. New York: The Macmillan Co., New York, 1963.

Adler, Mortimer J. and Robert M. Hutchins. Great Books of the Western World and A Syntopicon, I and II. Chicago: Encyclopaedia Britannica, Inc., 1952.

Lum, Peter. The Stars in Our Heaven: Myths and Fables. New York: Panteon Books, 1948.

Asimov, Isaac. Words from the Myths. Boston: Houghton Mifflin Co., 1961.

Clark, Arthur C. 2001: A Space Odyssey. New York: World Publishing Co., 1968.

Gordh, George. Christian Faith and Its Cultural Expression. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1962.

Loury, Bates. The Visual Experience: An Introduction to Art. Englewood Cliffs, New Jersey and New York: Prentice-Hall, Inc., and Harry N. Abrams, Inc., 1964.

Alcock, Richard A. World Literature Made Simple. Garden City, New York: Doubleday, 1957.

Avery, Catherine B., ed. The New Century Classical Handbook. New York: Crofts, 1962.

Bulfinch, Thomas. Bulfinch's Mythology. New York: Modern Library, 1959.

Cary, M. and others, ed. Oxford Classical Dictionary. England: Oxford, 1949.

Ceram, C. W. Gods, Graves and Scholars. New York: Knopf, 1951.

_____. The March of Archaeology. New York: Knopf, 1951.

Colum, Padraic. Myths of the World. New York: Grosset and Dunlap, 1930.

Cottrell, Leonard. The Bull of Minos. New York: Grosset and Dunlap, 1962.

D'Aulaire, Ingri and Edgar Parin. Book of Greek Myths. Garden City, New York: Doubleday, 1962.

Frazer, Sir J. G. The Golden Bough, abridged, one volume. New York: Macmillan, 1947.

Gayley, Charles Mills. Classic Myths in English Literature and Art. Boston: Ginn, 1939.

Gide, Andre. Two Legends: Oedipus and Theseus, translated from the French by John Russell. New York: Vintage Books, 1958.

Goodrich, Norma Lorre. The Ancient Myths. New York: The New American Library of World Literature, 1960.

Graves, Robert. The Greek Myths, 2 Vol. Baltimore: Penguin Books, 1955.

Guerber, Helen A. Myths of Greece and Rome. New York: American Book Co., 1921. (Now handled by British Book Center, New York.)

Coolidge, Olivia E. The Trojan War. Boston: Houghton-Mifflin, 1952.

Homer. The Odyssey, translated by W. H. D. Rouse. New York: The New American Library of World Literature, 1937.

Lewis, Day C., tr. The Aeneid of Vergil. Garden City, New York: Doubleday, 1952.

Payne, Robert. The Gold of Troy. New York: Funk and Wagnalls, 1959.

Piggott, Stuart, ed. The Dawn of Civilization. New York: McGraw-Hill, 1961.

Schreiber, Hermann and Georg Schreiber. Vanished Cities. New York: Knopf, 1957.

Silverberg, Robert. Lost Cities and Vanquished Civilizations. New York: Chilton, 1962.

National Geographic Book Service editors of Everyday Life in Ancient Times. Washington, D. C., 1951.

Oates, W. J., and E. O'Neill, Jr. The Complete Drama, (2 Vol.). New York: Random House, 1938.

Oates, Whitney J., Andrew Fleming West, and Eugene O'Neill, Jr., ed. Seven Famous Greek Plays. New York: Random House, 1938.

Peck, Harry T. Harper's Dictionary of Classical Literature and Antiquities. New York: American Book Co., 1896.

Reinhold, Meyer. Classics, Greek and Roman. Great Neck, New York: Barron's Education Series, 1949.

Renault, Mary. The Bull from the Sea. New York: Pantheon Books, a division of Random House, 1962.

_____. The King Must Die. New York: Pantheon Books, a division of Random House, 1958.

Robinson, Herbert Spencer and Knox Wilson. Myths and Legends of All Nations. Garden City, New York: Doubleday, 1950.

Rose, H. J. A Handbook of Greek Mythology, 5th edition. New York: Dutton, 1953.

Rouse, W. H. D. Gods, Heroes and Men of Ancient Greece. New York: The New American Library of World Literature, 1957.

Sabin, Frances E. Classical Myths That Live Today. Morristown, New Jersey: Burdette, 1958.

Smith, Sir William. Smaller Classical Dictionary, revised by E. H. Blakeney and John Warrington. New York: Dutton, 1958.

Tatlock, Jessie. Greek and Roman Mythology. New York: Crofts, 1923.

Van Der Heyden and H. H. Scullard, ed. Atlas of the Classical World. New York: Thomas Nelson and Sons, 1960.

Seltman, Charles. The Twelve Olympians. New York: Crowell, 1960.

Kaster, Joseph. Mythological Dictionary. New York: Putnam, 1963.

Grimal, Pierre. Larousse World Mythology. New York: Putnam, 1965.

3. Periodicals

(See "Teacher Resources")

4. Media resources

(See "Teacher Resources")

V. TEACHER RESOURCES

A. Textbooks

Hamilton, Edith. Mythology: Timeless Tales of Gods and Heroes. New York: A Mentor Book, The New American Library, 1942.

Gayley, Charles Mills, Litt. D., LL.D. The Classic Myths in English Literature and in Art. New York: Blaisdell Publishing Co., 1939.

Bulfinch, Thomas. Mythology. New York: Dell Publishing Co., Inc., 1959.

Kaster, Joseph. Putnam's Concise Mythological Dictionary. New York: Capricorn Books, 1964.

Rose, H. J. A Handbook of Greek Mythology. New York: E. P. Dutton & Co., Inc., 1959.

Bowra, C. M. and the editors of Time-Life Books. Classical Greece. New York: Time Inc., 1965.

Hadas, Moses, and the editors of Time-Life Books. Imperial Rome. New York: Time Inc., 1965.

Pinset, John and Paul Hamlyn. Greek Mythology. New York: The Hamlyn Publishing Group Limited, 1969.

Perowne, Stewart. Roman Mythology. New York: The Hamlyn Publishing Group Limited, 1969.

Russell, Bertrand. A History of Western Philosophy. New York: Simon and Schuster, 1945.

The Contemporary Civilization Staff of Columbia College. Introduction to Contemporary Civilization in the West. New York: Columbia University Press, 1960.

Hibbard, Addison, and Frenz Horst. Writers of the Western World. Boston: Houghton Mifflin Co., 1954.

Gassner, John, ed. A Treasury of the Theatre. New York: Simon and Schuster, 1967.

Machlis, Joseph. The Enjoyment of Music. New York: W. W. Norton & Co., Inc., 1963.

Avery, Catherine B., ed. The New Century Classical Handbook. New York: Appleton-Century-Crofts, 1962.

Blakeney, E. H. and John Warrington. Smaller Classical Dictionary, revised from Sir William Smith. New York: Dutton, 1958.

Cary, M. and others, ed. Oxford Classical Dictionary. England: Oxford, 1949.

Hornstein, Lilliam Herlands. The Reader's Companion to World Literature.

Larousse. Larousse Encyclopedia of Mythology, introduction by Robert Graves. New York: Prometheus, 1959.

Spence, Lewis. The Outlines of Mythology. Greenwich, Connecticut: Fawcett Publishing, 1961.

Van Der Heyden, A. A. M. and H. H. Scullard. Atlas of the Classical World. New York: Thomas Nelson and Sons, 1960.

Aulaire, Ingri. Book of Greek Myths. Garden City, New York: Doubleday, 1962.

Colum, Padraic. Golden Fleece, and The Heroes Who Lived Before Achilles. New York: Macmillan, 1959.

Conrad, Jack R. The Horn and The Sword: from Stone Ages to Modern Times, The Worship of the Bull, God of Power and Fertility. New York: Dutton, 1957.

Diehl, Katherine Smith. Religious, Mythologies, Folklores. New York: Scarecrow, 1962.

Eastman, Mary Buse. Index to Fairy Tales, Myths and Legends. Boston, Mass.: Faxon, 1962.

Eliade, Mircea. Myths, Dreams, and Mysteries. Philip Mairet, trans. New York: Harper, 1960.

Hosford, Dorothy. Thunder of the Gods, Norse. New York: Holt, 1952.

Leach, Maria. The Beginning. New York: Funk and Wagnalls, 1956.

Lum, Peter. Fabulous Beasts. New York: Pantheon, 1951.

_____. The Stars in Our Heavens, Myths, and Fables.

Robinson, Herbert S. Myths and Legends of All Nations. Garden City, New York: Doubleday, 1950.

Schreiber, Morris. Stories of Gods and Heroes. New York: Grosset and Dunlap, 1960.

Seltman, Charles Theodore. The Twelve Olympians. New York: Morrow, 1962.

Woodsock, Percival George. Short Dictionary of Mythology. New York: Philosophical Library, 1953.

Yeats, William Butler. Mythologies. New York: Macmillan, 1959.

See "Student Resources"

B. Professional books and materials

Drake, Phyllis. "Homer in 2001." English Journal, Vol. 59, No. 9, Dec. 1970, pp. 1270-71.

Pike, Wayne. "Twenty-seven Mythological Allusions," English Journal, Vol. 57, No. 7, Oct. 1968, pp. 988-89.

Butcher, Jeanne Malcolm. "All Greek?" English Journal, Vol. 58, No. 9, Dec. 1969, pp. 1335-37.

Neumeyer, Peter F. "The Princess Gave a Shriek, and the Hero Awoke": Or, Which Odyssey" English Journal, Vol 56, No. 4, April 1967, pp. 552-560.

Melito, Reverend Ignatius M., C.M. "The Literary Myth-Makers." The English Journal, Vol. III, No. 3, March 1964, pp. 165-68.

Hull, Raymona E. "Homer and the Heroic Reader." The English Journal, Vol. III, No. 5, May 1964, pp. 336-341.

Dade County Public Schools/Miami, Florida. Mythology. Curriculum Bulletin No. 6M, 1964.

C. Recordings

Haydn, Joseph. The Creation. Berlin Philharmonic, von Karajon, Cond., Deutsche Gramonophon Gesellschaft, DG, -270 7044.

Greek Words in Our Language. 4-40389. 12" 78 rpm, Radio Art.

Simone, Nina. Nina Simone and Piano! RCA LSP-4102.

_____. The Best of Nina Simone. Phillips, PHS 600-298.

_____. Nina Simone: Pastel Blues. Phillips, PHM 200-187.

_____. 'Nuff Said: Nina Simone. RCA LSP-4065.

D. Films

The Rise of Greek Art. American Art and History Films. 41 W. 47th Street, New York, N. Y.

The Last Days of Pompeii. Brandon Films, 200 W. 57th Street, New York, N. Y.

Ancient World Inheritance, Life in Ancient Greece, Life in Ancient Rome. Coronet Films, 65 E. South Water Street, Chicago, Ill.

The Buried Cities. International Film Bureau, 332 S. Michigan Street, Chicago, Ill.

Oedipus Rex, Orestia, The Immortal Land. Transworld Films, Room 530, 53 W. Jackson Blvd., Chicago, Ill.

Ancient Greece 1-04728.

Ancient Rome 1-05152.

The Odyssey: The Central Themes 1-31207.

The Odyssey: The Return of Odysseus 1-31203.

The Odyssey: Structure of the Epic 1-31205.

Oedipus Rex: Man and God 1-30912.

Oedipus Rex: The Age of Sophocles 1-30904.

Oedipus Rex: The Character of Oedipus 1-30908.

Oedipus Rex: The Recovery of Oedipus 1-30916.

Jason and the Argonauts, Brandon Films, 200 W. 57th Street, New York.

The Trojan Horse and Ulysses. Audio Film Center/Ideal Pictures, 34 MacQuesten Parkway South, Mt. Vernon, N. Y., 10550.

The Ancient World 1-12192.

Ancient World Inheritance 1-05147.

Life in Ancient Greece: Home and Education 1-11991.

Life in Ancient Greece: Role of the Citizen 1-04739.

Life in Ancient Rome 1-12518.

Peloponnesus 1-12528.

Rise of the Roman Empire 1-12519.

E. Filmstrips

Life of Ancient Greece, Life of Ancient Rome. Life Filmstrips, 9 Rockefeller Plaza, New York, N. Y.

Greek and Roman Mythology. Eye Gate House, 146-01 Archer Avenue, Jamaica, N. Y.

Myths and Legends (10 filmstrips). Eye Gate, Inc., Jamaica, N. Y., 11435.

The Gods of Mt. Olympus, The Iliad, The Odyssey Parts I & II, Imperial Films.

Great Classics of Literature: Iliad, Odyssey, Aenead, Oedipus, The King. EBF Films.

Our Heritage from the Old World (8 filmstrips). Educational Audio Visual, Inc., Pleasantville, N. Y., 10570.

Mythology Is Alive and Well and Our Heritage from Ancient Rome, Guidance Associates, Pleasantville, N. Y., 10570.

F. Tapes

The Golden Legend, Trojan Cycle, The Aeneid. EMC Corporation, 180 E. 6th Street, St. Paul, Minn.

G. Slides

Ancient Greek and Roman Culture. Color Slide Encyclopedia, Box 150, Oxford, Ohio.

The History of Art, Architecture, Archeology. Films and Slides, Box 437, N. Hollywood, Calif.

Slides: Italy and Greece, Ancient Tomb Paintings. Wolfe Worldwide Films, 1657 Sauntelle Blvd., Los Angeles, Calif.

H. Maps

Imperium Romanum, Mediterranean Mythology and Classical Literature. Denoyer-Geppert Co., 5235 Ravenswood Ave., Chicago, Ill.

Wall Map of Classical Antiquity. Thrift Press, P. O. Box 85, Ithaca, N. Y.

I. Periodicals

Archaeology. Archaeological Institute of America, 5 Washington Square, North, New York, N. Y.

Classical World. The Classical Association of the Atlantic States, Fordham University, 441 East Fordham Road, Bronx, N. Y.

Horizon Magazine. American Heritage Publishing Co., 551 Fifth Avenue, New York, N. Y.

National Geographic Magazine. National Geographic Society, 16th and M. Streets, N.W., Washington, D. C.

Time

Life

Newsweek

Saturday Review

Atlantic Monthly

Harper's